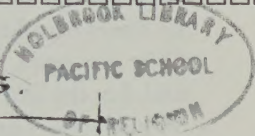


The Hymn

JANUARY 1972

Hymnus Corde natus.



Vth des Vaters hert is geboren
ein kindt dat is Godes Gön/der
vā an farck vth er kohen dat
Dwelt möcht dat les ūe han. he is
al les in allen din gen darinn

The President's Message

The Hymn Society at Fifty

ANNIVERSARIES are commonly a time of recall and wisely that of foresight. Our 50th anniversary prompts us to review what has been done, and to consider what has been done, and to consider what can be done for the future. The good of past years was achieved by hours of voluntary service generously given for a variety of activities. Over the years, the members were made aware of this by newsletters and for the last twenty-two years through our quarterly publication, *The Hymn*. This and our other publications have been made possible by a steadfast membership and generous contributions.

No doubt, the founder of the Society, Miss Emily Perkins, her close advisor, Dr. Carl Price, and other charter members, envisioned many of the later accomplishments. Their faith has been justified in the twelve hymn projects which produced more than 225 hymns and a variety of tunes as well. Probably they did not contemplate such a major activity as the *Dictionary of American Hymnology*, but they certainly would have sanctioned and aided the undertaking.

Since the opening of an office some years ago to better facilitate the work of the Society, there have been from time to time some financial problems. We trust that our members and friends will find it possible to make a generous contribution to the *Anniversary Fund*, so that essential services can continue as in the past. People look to the Society as a center of information and also as a means of communication between those creating new hymnic material and others in need, such as hymnal editors, directors of hymn festivals, and organizers of church programs.

Some churches may like to commemorate this fiftieth anniversary by arranging a special program and/or a hymn festival with a brief reference to the history and work of the Society. Many churches in past years have asked to print hymns copyrighted by the Hymn Society in their programs, and such an occasion would be a time to call attention to these hymns again.

In a few years we shall celebrate the 200th anniversary of American Independence. Americans have made many hymnic contributions over these years. The cataloging of some 2,532 hymn books by Dr. Leonard Ellinwood and his co-workers reveals an abundance of material justifying our anxiety to see the publication of the *Dictionary of Hymnology* in the not too distant future. Would that some contact

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The Hymn

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Our Cover

A Christmas hymn of Prudentius (d., c. 405)

A Zeven ms. (then part of Slezwig c. 1535-40)

By permission—Union Theological Seminary Library—Ms. no. 46

WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones, Philip S. Watters.

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All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

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could be made to make this a possibility. England has had its *Julian*, and America has the talent and pioneering spirit to achieve similar success.

Hymnody during these past years had witnessed some new trends. We are justly proud that many hymns winnowed from past projects of the Hymn Society of America are finding their way into current hymnals. As for recent movements, the most obvious is the so-called flood of "folk-hymnody." While preserving the treasures of other eras, this new phase must be evaluated, and from what is sufficiently good, culled that which hopefully has a touch of lasting quality. More surprising is the use of vernacular hymns in Roman Catholic liturgical services. Besides a more dramatic instance has just come to light, one emphasizing hymnody's part in an ecumenical era. The recently published trial American Breviary, likely in time to be the approved text, shows a drastic change. Ancient Latin hymns or their translations are often replaced by hymns from other denominational hymnals and a few contemporary "folk-hymns." Who could have thought that this would come to pass in a decade of vernacular usage?

William W. Reid, the editor of *The Hymn*, who is described as just missing the deadline of charter members of the Society, has wisely searched for those who could present a thoughtful view of hymnody in the future. Articles from a hymn writer, a composer, and a minister, found in this issue, give ideas for reflection and action. The members of the Society can help in achieving them by obtaining new members to make later years a fruitful possibility.

Some have been members of the Society for many years and we receive letters from time to time revealing what hymns have meant in their lives. Their efforts, often in a narrow sphere, have done considerable to encourage the use of good hymns. For them and many others, hymnody has been an avocation, a joy enriching their lives, and furnishing inspiration in the ever "crowded ways of life."

J. VINCENT HIGGINSON

Hymns on the Environment

By action of the Executive Committee of the Hymn Society of America, the "closing date" for the receipt of manuscripts for "Hymns on the Stewardship of the Environment" has been moved from Feb. 28, 1972, to May 31, 1972. This will give more time for hymn-writers and college and seminary classes to write their contributions on this "search." For details see *The Hymn* of October 1971 (page 97), or write—and send new texts—to *Committee on Environmental Stewardship Hymns*, Room 242, New York, N.Y. 10027.

What Will the Church Sing Tomorrow?

CARLTON C. BUCK

HYMNS HAVE BEEN USED in the worship of God since time immemorial and it is comparatively safe to assume that they will continue to be a medium of praise so long as the world stands and man responds to divine mercies. Even a casual study of Church music will reveal certain trends and changes in idiom and mode from one generation to another. In spite of these changes and because of wide acceptance and standardization, many hymns and sacred songs live through the centuries. The hymns of the Reformation were not readily accepted by all Christians, but they grew in their acceptance as years passed until some of them became fairly standard. Of Martin Luther's 37 hymns, only one remains in universal use and it will probably survive many more hymn book revisions. His "Ein Feste Burg" has recently been included in some of the Catholic hymnals. This is good, for it is a strong and worthy hymn.

It is quite certain that many of the hymns which have become standards and have been used for generations will continue to be sung. It is still uncertain what songs in new modes will find their place in the accepted musical literature of the Church of the future. The Church must examine its liturgical history as well as its existential "now" for the music which may be used in its hopeful future. Church music is not necessarily good because it is old, nor is it at once excellent because it is new. We must not be swept into the fallacy of lowering our standards of reverence and dignity just because some modern sounds are reputed to be the "in" thing. Nor should we close our minds to possibilities of innovative change that may just possibly bring renewal to a lagging musical program in the Church. Carl F. Schalk stated it succinctly when he wrote: "The fact is that exclusive commitment to a liturgical-musical past errs in that it sees no essential change in either the church or the world; it imprisons the church in its history. And exclusive commitment to a fluctuating present errs in that it sees only change; it imprisons the church in a rootless now."¹

The gospel songs of the 19th and early 20th centuries were not acceptable to the strict liturgical congregations. Like the hymns before them, the gospel songs by literary, theological and musical criteria could be classified as good, not so good, or bad. Recently some of the better ones which have been widely accepted and greatly used by

¹ *The Christian Century*, December 2, 1970, p. 1445. Used by permission.

Dr. Buck, a frequent contributor of new hymns to The Hymn and other publications, is minister of the First Christian Church of Eugene, Oregon.

many Church people are finding their way into some of the denominational hymnals from which they were excluded a few decades ago. Some of them closely akin to the folk hymn now take their place alongside the standard hymns of the Church.

Certain trends today lead us to believe that the hymns of the 1980s will include not only the standard stalwarts of yesterday, but new hymns with vital language and strong music which will speak to the needs of man who will find himself in a far different world from that of his grandfather. In the last few years the trend has been toward the use of more social action hymns which call the Church to take its message out where people struggle, suffer, and are in need of the Good News of Christ. During the last two decades, in fact during the last five years, the Church as well as society has gone through drastic changes. The terminology of many of the hymns of the 19th century is not very meaningful to the computerized generation of the late 20th century. Because of this, the Church will be compelled to come forth with "a new song" which speaks to the needs of a new day. And this is the way it should be. The ancient Hebrews were advised to "sing unto the Lord a new song." Should we do less?

The Hymn Society of America, through its call for new hymns in various categories, is helping to meet this need. It is encouraging to note that the new hymnals now coming from denominational presses include some of these hymns which were written in response to the Hymn Society's appeal. And, no doubt, there will be more of this in the future.

Because of the many new translations of the Holy Scripture which employ currently used language, and because of other demands for clear, concise communications, the hymns of tomorrow will be couched in terms readily understood by the man of the street. The words "you" and "your" will replace "Thee" and "Thy" in hymns which address the Diety. The new hymns will deal more with living issues of the day and less with subjects eschatological.

There is a certain polarization taking place in the Church today due to forces and needs in society which have their effect upon church-going people. Elton Trueblood brings this out clearly in his book, *The New Man For Our Time*. The "activist" and the "pietist" he calls them. This polarization is evidenced in our choice of hymns. "The extreme pietist loves to sing, 'Near to the Heart of God' and 'It is Well with My Soul'; while the activist, if he sings any hymns at all prefers 'O Master Let Me Walk with Thee' and 'Where Cross the Crowded Ways of Life.' In short, one party seeks to express and to celebrate fellowship with God, while the other party is concerned with fellowship with men, especially with those who are unfortunate."² We

do not have to take sides, for both prayer and action are valid. The hymns of the future must meet the needs of both for both are necessary to a vital Church. Therefore, the hymnal will include the devotional and prayer hymn and the social concern and action hymn.

There are other trends "blowin' in the wind." The present-day folk song is introducing a new idiom into Church music complete with guitar and amplified brass. Some of this music will find its way into the hymnals of tomorrow, and will be sung by established congregations with the same acceptance that "A Mighty Fortress" is in today's "proper" worship or service of celebration. Some of the new compositions written in folk song style will be included in the Church's repertory. One such song which already has found wide acceptance across many ecclesiastical lines is the currently popular "They Will Know We Are Christians by Our Love." I expect this will continue to be used in ever wider circles. We can expect these songs of inspiration and challenge to be accompanied not alone by the mighty organ of the Church but by various instruments not customarily found in liturgical expressions of past decades.

No doubt, much of the lighter and less dignified music will pass as the issues they present fade from popularity. We cannot envision the extreme folk-rock finding a permanent place in the hymnals of the next decade. Some jazz hymns, however, will probably find fairly solid acceptance among certain groups. Because of a popular fad, there are many commercial type songs being written and published today which lack the dignity, reverence and devotional quality which we would like to see maintained in Church music. We will have to trust the worshippers of the future to sort out what is valid and what is not.

We may expect a number of innovations in the use of music in worship during the years just ahead. There will be an increased use of narration, drama and antiphonal singing and various forms of experimentation, both audio and visual. New forms of worship will continue to introduce these and other variations from the traditional. This will call for congregational, choir, and special group participation.

It is probably safe to say that there will be a fairly wide variety in the hymn singing of the 1980s. This will be dictated by geography, theology, and culture as the use of various types of Church song have in the past. Hymns of the next decade will be more closely scrutinized for weighty content, theological accuracy and acceptable imagery than perhaps they have been in the past. I believe we can look forward to exciting and meaningful forms in the future.

² *The New Man For Our Time* (New York: Harper & Row, 1970), pp. 21-22. Used by permission.

Tunes Alive in '85?

AUSTIN C. LOVELACE

WHAT TUNES will be sung in churches in 1985? Might as well ask where the dress hemline will be!

Yet it is safe to say that congregations who have purchased new hymnals in recent years (Methodist, Moravians, Mennonites, for example) will be singing the tunes out of their books since hymnals usually remain in usage for 25 to 30 years. Likewise there will be those still clinging to the "Old Rugged Cross," and others will latch on to every passing fad. (By then there may be another rock opera called "Beelzebub, Super Devil.")

Perhaps a careful look at the present scene may give clues to future developments. An important phenomenon in recent hymnals is the return to true folk tunes—music of the people which has stood the test of time. The new *Methodist Hymnal* added such tunes as MORNING SONG, WEDLOCK, WONDROUS LOVE, and CHARLESTOWN—all easily learned and eminently singable. David Johnson's setting of "The Lone Wild Bird" to an American folk hymn has become immensely popular. Such melodies will be sung years from now.

Another folk tune movement is reflected in the use of secular tunes such as "Streets of Laredo" to Psalm 8 in *Songs for Today* published by the American Lutheran Church. Such tunes are so familiar and so simple to learn that they may have immediate appeal, but their lack of development accompanied with repetitious texts with little thought development tends to make such material ephemeral. However, the Shaker tune to Sydney Carter's "Lord of the Dance" is more apt to last. His text is in good ballad story-telling style about the life of Christ and is obviously related to the older "Tomorrow shall be my dancing day."

The "pop" field has discovered that there is no business like show business if you can add "jest a tetch" of religion. The market is flooded by religious hucksters with paper back collections which are replete with doggerel rhyme, cheap emotion, highly questionable theology, and blatantly uninspired tunes. Since making money is the goal the material aims for the lowest common denominator and has little expectation of being around even a year from now.

Another field has been the brood of pop-type songs hatched by the revolution in music in the Catholic Church. The famous FEL collection which assured the success of songs such as "Allelu," "Sons of God," and "They'll know we are Christians" helped to fill a vacuum

Dr. Lovelace, well known composer and hymnologist, is minister of music in Lover's Lane United Methodist Church, Dallas, Texas.

created when choirs went out and congregational singing came in. In general this type of song is related to the gospel song period in the Protestant church of 75 years ago. There is a repetitiveness which makes the tunes easy to pick up, and the inevitable refrain which cannot help but be learned by anyone who sings it a dozen times in a few minutes. A few tunes are well crafted and may survive, but most sound as if they were tossed off in a few minutes and will probably be tossed out just as quickly.

An evaluation of the present pop tune would be that most are short on melodic invention, not particularly interesting rhythmically but based on rhythmitized harmony depending on interest on the use of a percussion rhythm section and strumming guitars. A quick review of the gospel song tune shows a strong similarity of weakness in melody, monotony of harmony (which at least sounds a little better with guitars), and a tendency to wordiness which leads to repetition of many syllables on a single note. To follow this path blindly can only lead to a dead end musically.

Fortunately there are some encouraging signs. The introduction of KING'S MAJESTY nearly 30 years ago in *The Hymnal 1940* gave an impetus to other composers to write tunes in new forms. The fact that the tune has been picked up by nearly every other hymnal since then indicates that there is a place for new tunes which are well done. The new *Methodist Hymnal* picked up a fine tune AYRSHIRE from English sources for the text "Immortal Love, forever full." There are also several new tunes, some of which will be widely sung in 1985. Leo Sowerby's tune PERRY set to "Beneath the forms" should have wide usage. Lloyd Pfausch's WALDA breathes new life into a fine ancient Greek hymn, "Christian, dost thou see them."

The new supplement being prepared by the Episcopal Church and the new Pan-Presbyterian book will probably bring out new tunes—all of which must face the tests of acceptance and usage.

Among the most active groups today are the Lutherans. *A New Song* (Concordia) introduced Richard Hillert's SHEPHERDING—a very refreshing melody. *Contemporary Worship: Hymns* published jointly by various Lutheran bodies contains several fine new tunes by Moe, Johnson, and Bender among others. David Johnson's "Earth and all stars" is perhaps one of the most attractive new settings; it has certainly enjoyed an immediate popularity. Daniel Moe's tunes are distinctive in their economy of material and austere harmonizations in dissonant style. In his *Worship for Today*, Moe has several congregational parts including "Praise God, hurray." Experience has proved that his music is easily learned by a congregation with a minimum of rehearsal because his ideas are fresh but always vocally conceived.

The accompaniment may be non-traditional in sound, but the congregational part is always logical and easy to learn because of his use of repetition of material in interesting ways. Composers of hymn tunes would do well to study his work.

What are the paths of the future? Lloyd Pfautsch in a speech delivered at the Convocation on Worship for the Methodist Church (St. Louis, 1969) suggested three: Regeneration, Renewal, and Refinement.

Regeneration calls for the revival of old forms but with new techniques. The principles of plainsong still have something to offer to a composer, and why not make new use of the isorhythmic principle in a hymn tune? (cf. EIN' FESTE BURG)

Renewal reminds us that there is much fine material from the past which deserves rediscovery. The revival of folk hymns is illustrative of this principle.

Refinement says that in the midst of all of today's confined output we must be constantly attempting "to purify, to subtilize, to improve, to perfect, to prune, to polish, and to cultivate." Composers must be encouraged to experiment and to innovate, but also to evaluate and to criticize.

A hymn tune is not primarily a musical production. It must be a servant of a text, which in turn must be servant and vehicle of worship. Composers today need to search out new texts (and there is an ever-increasing supply of fine ones from writers such as Fred Kaan and Herbert Brokering, to name only two). Since a hymn is both a worship and a musical experience simultaneously it is obvious that only a composer who is concerned with both can be a writer of tunes for the future.

Today there is a continuing concern over the true meaning of worship. Sometimes leaders are too far in front of the people, but there is no leadership without stepping out. In spite of the claims that public school music is raising a musically literate people, the vast majority of congregations still do not read music and still like to sing "what they know." Hymnals have a tendency to lock in a set of tunes for a generation, thus stifling creativity in hymn text and tune writing. Perhaps the Hymn Society of America should evaluate material and bring out systematically and periodically inexpensive printings of hymns, perhaps in looseleaf form, which can be added to a changing and growing supplement to standard hymnals. It is certain that new hymns and tunes will not be sung unless they can be gotten before the people.

So what tunes will be sung in 1985? What people already know, what they like, what has stood the test of time, tunes which go well

with texts which are in use then, but most of all what we can teach. Our job is to teach hymns and tunes which are worthy to every age group in the church. Unless children's and youth choirs are learning hymns now, they will not sing them in 1985. Unless we treat the congregation as the first choir (all others auxiliary to it) we may not be singing at all in 1985. And if the angels' song of good news is not sung by us, who will sing it?

Changing Trends in Hymns

CHESTER E. HODGSON

IN THE FIRST YEAR of my first pastorate a worshipper complained, following a Sunday morning service, that we were not singing old hymns. I pointed out that in the service that morning we had sung one of the oldest hymns extant, "Shepherd of Tender Youth," a hymn of the year 200 by Clement of Alexandria. After a moment of almost stunned silence the reply was to the effect that we were not singing hymns she knew, by which she meant hymns she had learned as a girl in Sunday school, the so-called familiar hymns or gospel songs composed in a time of evangelical zeal after the Civil War and in the first part of this century.

It seems to me that these hymns and gosepl songs really don't have any place in a serious service of worship, that they have a message and meaning which is completely subjective and emphasize what someone once called "the devil's pronouns," 'I,' 'Me,' 'Mine,' instead of the object of worship, God the Father and Jesus Christ the Son. Gospel songs and hymns may produce feelings of nostalgia but never a mood of adoration and praise. This is the mood a worship service worthy of the name must engender, and the hymns and music in a service of worship should contribute to producing such a mood.

Trends in hymnology are changing. Knowledgeable pastors are using the hymnal, fitting hymns into the total structure of worship as they broaden their congregation's knowledge and understanding of the purpose and place of hymns in worship. The day when a congregation was capable of singing between forty and sixty hymns, and no more, from a hymnal of over 600 hymns, simply because they were used over and over again ad nauseam; the day when congregations complained that "We're singing too many new hymns, let's stick to

The Rev. Mr. Hodgson is minister of the United Methodist Church of Freeport, Long Island, New York.

the old ones," when a pastor wove the new into the pattern of the service, is happily passing. As congregations become familiar with new and less familiar hymns their theological horizons are being expanded and their comprehension of the Christian faith increased. Whether hymn writers are consciously aiming at this I do not know, but this is what is happening.

Few congregations today would tolerate what one congregation endured for twenty-one years, viz., the singing of "Holy, Holy, Holy! Lord God Almighty," glorious hymn of objective praise that it is, the first Sunday of every month, a total of 252 times. No longer is it considered perfectly good form to fill services with gospel songs of Fanny Crosby, or such trivia as "In the Garden," or to enjoy an emotional binge through singing "The Old Rugged Cross," for no one singing it could possibly mean what it says because they jolly well don't love that old cross above everything, find nothing in life that attracts them as it does, or cherish it to the exclusion of all else in life.

What we need is more honesty in our hymn singing. We sing hymns that express all manner of personal thoughts and experiences on the part of the writer but which are not always our thoughts and experiences. We cannot mean them when they are someone else's feelings and experiences, nor can we be thinking deeply when we give expression to them. Is there anyone in any congregation anywhere who means it when he sings "take my silver and my gold, not a mite would I withhold," surely a false and thoroughly dishonest promise. This applies to the thoughts expressed in many hymns where, perhaps, we are meant to aim at the ideal and not the real, something like a verbal response to a sermon when praise is substituted for acceptance and action.

Hymn writers are moving from a subjective to an objective emphasis. It's encouraging that contemporary hymns express what is possible instead of an emotional impossibility, an attempt to stop glorifying the past as we honestly evaluate the present and move into the future. Too much of what we call religion has been a holding on to outworn beliefs, traditions and expressions, a kind of "the old time religion is good enough for me" bit when the old time religion no longer applies or is relevant, and does not speak to us today in the kind of rapidly changing society and world of which we are a part. We are not, for example, a predominately rural society as we once were, yet we continue to act and worship in many of our churches as if an urban and suburban society is non-existent, an attempt to reach back and cling to something that cannot possibly have meaning for most of us.

Hymns are also moving from the personal to the universal. This

is as it should be, though we must remember that worshippers have all kinds of needs and that their needs are best met through a wide range and variety of hymns, hymns that express every aspect of man's life and the human situation as they lift our sights to the Eternal Creator of life. Though we need to maintain a balance of expression, the emphasis on humanity brotherhood, peace, hope, ecumenism, sharing, serving, loving, and the church in the world is much needed in this moment of time.

Too much of Christian expression has been self-centered when it should be other and Christ-centered. Hymns that help us reach Godward and manward and link us to the Eternal and our brothers confront us with our responsibilities as Christians, help us understand that we cannot reject our brother while we claim to serve God, as they continually remind us that we are united in an indissoluble fellowship of the faithful under God.

Another positive trend in modern hymnody is an emphasis on joyousness. Christians are meant to be joyous persons and there are many hymns which reflect this as they give expression to it. Folk singing groups of young people in worship services seem to emphasize this note of joy as they also stress peace, brotherhood, unity, love, justice and social concern and are contributing much to the worship experience. As they strum their guitars and sing their message they seem to cover the whole spectrum of life in its many dimensions and ramifications. And this is the manner of contemporary hymns as the emphasis has shifted from self to sharing in the name of a God who shares with us.

What of the future? Who knows? It is impossible to look ahead and predict because everything changes so rapidly that we hardly dare to prophesy. Many hymns grow out of the time and reflect the philosophy of a given time; they are made by the time from which they spring as they also help shape that very time. A hymn that spoke to a person fifty years ago may leave us cold today. This is not to suggest that there are not universal hymns which lay an emphasis on universal subjects, response and experiences or that there are not numberless hymns composed over the whole period of Christian history which will forever speak to man in every age. Hymns which endure the test of time must be universal or they would not have lived as they have. But, as in everything, fads in hymns come and go. Hymns that move us at the moment may not reach us ten or fifteen years hence. On the other hand a great number of hymns being written now, hymns made known and available by the Hymn Society of America, will continue to influence and inspire by their universal appeal and qualities.

Of one thing we may be sure, both subjective and objective hymns

will always be used in worship services because worship involves these elements and hymns are an essential part of worship. Without them worship would be arid, cold, and dry. A congregation singing the hymns of the faith is inspiring as individual voices join in a mighty chorus of song. It is in such singing that the individual contributes to the whole congregation as, in turn, the congregation contributes to, and enriches, the individual. Man's adoration and love of God, as well as his need for God, will be at the heart of all worship and all worship must include hymns woven into its fabric that fully express this, and much else beside.

Is It Music?

H. MYRON BRAUN

YELLS, SHRIEKS, HISSES, indistinguishable accumulations of sounds from unidentifiable instruments, high, low, loud, soft, clashing, shattering, noises from outer space—yes, contemporary music! To the “layman” these are the effects of avant-garde musical composition, and most of us are laymen as far as new experimentation is concerned. Comments in response to new music often take such form as “Is it really music?” “What does it means?” and “Are those guys really serious?”

We speak now of serious musical composition today. We are not referring to the styles we call “pop”—folk-style, rock country, and the more popular forms of jazz—that is, the music that has invaded the church in recent years to the accompaniment of guitars and/or other instrumental combos. The new sounds of music include many forms and reach to many levels of extremity—some are far out in left field while others may reach only to the infield. Some are generally quite palatable to many persons today; others are so avant-garde that they probably give satisfaction only to the composer-performers. For some writers and performers the twelve-tone techniques espoused a number of years ago by Arnold Schönberg, for example, are still fresh and valid. Others have abandoned completely all traditional musical notation and performance techniques in favor of graphic designs, electronic sounds, clusters of tones, strange uses of conventional instruments, and so forth. Through it all runs the tendency of vivid and unencumbered expression, improvisation, change, juxtaposition of effects, aiming at a total impression rather than a clearly definable picture. We review a few recordings of one style of new sounds in this issue and others have been reviewed previously.

But is it music? For most of us, music still has two basic ingredients: melody (or at least the use of several pitches one after another) and rhythm or pulse. More basically, music is an organization of tones or pitches that can be heard within a given space and time.

Melodic (as we traditionally understand that term) is something that much contemporary music is not. You don't go away with a tune to whistle. However, tones and pitches are used in varying relationships. In fact, the new techniques open up almost infinite possibilities in number of pitches and colors through the use of quarter-tones, micro-tones, and the variations created by electronic synthesizers.

Some new music certainly has rhythm—in fact, it seems all percussive and nothing else. Other new sounds are so completely aleatoric (occurring by chance or without plan) that they seem to be without rhyme, rhythm, or reason in the accustomed sense. Yet there is some plan or organization in the mind of the composer to produce a composition of sounds within a given space, so in the broadest sense rhythm is present—the rhythm of life, of persons making decisions between sound and silence.

In our era new possibilities, new understandings, new horizons are opening before us. Contemporary composers are struggling to go beyond the too-well-perfected forms of the past and to exploit the new possibilities. Old definitions are stretched and are giving way. The new music may not fit my definition of music, but it has elements of music. And in view of the creativity and imagination of some modern composers, we are hardly fair either to the future or the past if we do not give them at least a sympathetic hearing and room to work.

How then do you listen to these musical noises? Undoubtedly in many instances more is gained by the performers than by the listeners. Much contemporary expression is just that—expression! The artist does not expect the hearer (or viewer, in the case of the visual arts) to make any predetermined response. Thus the irrelevance of the question "What does it mean?" Honestly, we don't know how to listen to avant-garde music, either. First you have to open your mind and listen even though you don't know what's going on. Let the music make its impressions, display its colors, evoke moods.

We have the feeling also that you need something to look at while listening to 'far out' music—a "light show," a series of projected pictures either realistic or abstract. One good example of contemporary electronic music is the sound track of the TV drama *Mission: Impossible*. Many of us would be dismayed if we were offered this music as concert fare, but when it enhances a visual experience we accept it readily.

Are these guys really serious? To be sure, a certain amount of

contemporary expression, both visual and musical, is made with tongue in cheek. Some artists, further, are satirizing, but seriously, our current society and its distorted priorities. But many composers are making a real effort to find an outlet for their creativity. No serious composition, as Professor Hunkins points out elsewhere in this issue, is worthy of recognition without a tension with the past and an element of individuality.

How about the church? The new music will make its contribution to the mainstream of music, and thus it will make its contribution to church music—if the church is more than a museum. We are not saying the church will accept this music to the abandonment of all other. Nor do we say that all this music will last. Much of it is a temporary struggle to find new directions. But the various new styles will make their contributions, and more and more composers (yes, and listeners!) will be at home in one or another of the many new techniques. Once you have listened (and searched—there are even some anthems using improvisatory techniques and some with electronic tapes supplementing the voices) long enough to begin to feel not completely alien, then try a little here and a little there with your choir and congregation. Organists might begin with something as near-traditional as the organ piece in this month's folio, which uses a twelve-tone technique. Then you may wish to venture into a multi-media service, or part of a service. Many ideas jump at you from the AGDOUMS service by Paul Abels in last month's *Music Ministry*.

Lest you think that the editor has gone overboard or sold out to the radicals (it would not be the first time for these accusations), let him confess his love for music of the past and his own difficulty in identifying the avant-garde sounds as music. Most sermons that are worth their salt are autobiographical, and so is this editorial—a searching to find meaning and direction. We think the future will be more bearable and understandable (yes, even more godly, since our God is a God of creative change) if we open ourselves to new possibilities. We suspect that someday we will have to admit, yes, it is music.

This article first appeared in Music Ministry (In October 1970) of which Dr. Braun is editor. It is printed here by permission of the copyright (1970) owner, the Graded Press.

O Christ My Lord, Create in Me

O Christ my Lord, create in me
The person I am meant to be.
My soul estranged, I'm prone to sin;
Redeem my life, without, within.

O Jesus Savior, Lord to me,
A new creation I would be.
I'll praise your name while I have breath,
I'll follow you through life, through death.

O Lord, may every soul embrace,
The wonders of your matchless grace.
From guilt and fear each man set free;
Create a new humanity.

O Christ, make visible your Church,
As men for life and meaning search.
Your will be done! O set aflame
That fellowship which bears your name.

Emanuel, O Prince of Peace,
To men and nations bring release.
Beat from each sword a plowshare strong;
Your kingdom come: my prayer, my song.

—CHESTER E. CUSTER

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(Suggested tune: "From Every Stormy Wind That Blows.")

O Thou Who Givest the Good Earth

O Thou who givest the good earth,
With soil and seed to grow our grain,
And causest both the sun and rain
To lend their strength so that no dearth
Of bread for men should ever be:
We lift our voice of praise to Thee.

O Thou who givest living bread,
That feeds our souls, and makes us strong
To walk Thy ways our whole life long;

THE HYMN

Lord, may we evermore be fed
 By Thy dear love; and grant that we
 May lift our voice of praise to Thee.

O Thou who givest bread for all
 To dwell in friendship's spirit warm,
 Teach us, through fellowship, to form
 A world held in compassion's thrall;
 And, as Thy children's needs we see,
 Grant that we lift our praise to Thee.

For Thou, Thyself, art Bread of Life,
 And day by day we need Thy grace,
 That, as we come before Thy face,
 Thy power, amid our mortal strife,
 Might from the bonds of sin set free,
 And cause us to sing praise to Thee!

—E. LESLIE WOOD

Upon a Wintry Night

Upon a wintry night there came
 A song of joy and peace,
 A song of hope for all mankind,
 Of freedom and release:

"Fear not! I bring you joyful news:
 A Savior now is born!
 Glory to God in highest heaven
 And peace to men forlorn."

O God, to you all praise be given
 For Christ your living Word
 Of love, forgiveness, peace, and hope—
 Our brother and our Lord.

We welcome him to heart and home.
 We crown him Lord and King.
 For Christ is born in Bethlehem:
 Let earth his triumph sing!

—FRANK VON CHRISTIERSON

(Tune: "Amazing Grace")

The Hymnody of George Rapp's Harmony Society

RICHARD D. WETZEL

IN JUNE, 1791, a young separatist preacher named Johann George Rapp was called before a council of religious and civil authorities in Maulbronn, Wurttemberg, and was asked to account for his religious activities which for the past ten years had been the cause of indignation among the clergy of the Lutheran Church. Rapp, a weaver by trade, had begun preaching in the areas around his native Iptingen circa 1783 when he was in his mid-twenties. In less than ten years he reportedly had congregations in ten districts and some of his followers walked as much as twelve to fifteen hours to attend meetings at which he was to preach.

Rapp's sermons, based upon his interpretation of the Book of Revelation, fomented an intense millennialism among his followers. They began to flaunt the doctrines of the State Church by baptizing their own children and boycotting observances of the Lord's Supper. When asked to explain these things, Rapp replied: "I am a prophet and am called to be one." He was consequently confined to the local jail.

Fearing a peasant uprising, the authorities released Rapp and he soon returned to preaching. His religious fervor increased during the next six years and in 1798 he was called before the Wurttemberg Legislature to once again clarify his religious and political views. On behalf of his congregation, he presented a document which contained the following:

1. . . . we believe in a Christian church . . . on the basis and plan of the holy Apostles and fathers of the first church. . . . This is to be seen from I Cor. 14: 27-32. . . .
2. . . . We recognize (baptism) as the seal of Christianity, but as useful only to him who has first been moved by God and, through passionate repentance . . . has been made passive and contrite . . . therefore it will be better not to baptize children . . . they ought to be blessed, however, by tried men according to Mark 10:13-16
3. . . . We hold communion several times a year, but only according to the ancient constitution of the noble fathers of the church. . . . There is confession, secret and public. . . . When all disagreements

The author is a Professor of Musicology, at Ohio University College of Fine Arts, Athens, Ohio. This paper is taken from an address given by Professor Wetzel at the 1971 annual meeting of the Hymn Society of America, held in Washington, D. C.

have been settled and unity has been renewed . . . a meal is prepared and eaten in common.

4. The institutions (schools) of our land are quite proper and well equipped . . . but it is considered better by us to teach our children ourselves or that we be allowed to keep a teacher, for Deut. 6:6, 7 gives us considerable evidence that men living righteousness and seeking it also care best for their children.
5. . . . Since we notice and know from experience that children about to be confirmed are not interested in the vow which they are about to take but rather in the new clothes, which according to evil custom, they receive at this time . . . we cannot admit our children to take part in the ceremonies.
6. . . . Our feeling toward the government is still warm. . . . The fact that we do not bind ourselves with physical oaths is not meant to convey any evil intent. . . . Yea, yea, and nay, nay, shall be truth, and shall thus be interpreted and accepted by us.
7. . . . Those who possess the inner peace of God do not like to hurt creatures, and accordingly they may bear no weapons of war. . . .

These Articles of Faith, as they came to be called, were the first steps toward the communal organization of Rapp's followers and although the persecutions which they endured to uphold them were not severe, it became increasingly apparent to Rapp that his vision of a congregation prepared for the Second Coming could not be realized in his homeland. He urged his followers to consolidate their possessions in the manner of the early Christian Church. They sold what property they had and put the money in a common treasury which was kept under the guardianship of Rapp's adopted son, Frederick Reichert, a young stone mason and skilled businessman. Rapp began in earnest to search for a place to establish his New Jerusalem.

In 1802, he wrote to Napoleon asking permission to settle in Louisiana. Permission was granted but by the time arrangements for emigration were completed, Napoleon had sold Louisiana to the United States. A year later Rapp, with three companions, traveled to America to find a place for the congregation. They eventually purchased a tract of land in Butler County, Pennsylvania. Here Rapp gradually collected his followers, which consisted of 100 families or about 500 persons. The first group arrived at Baltimore July 4, 1804, and the last at Philadelphia August 26, 1805.

Approximately 3000 acres of land were put under cultivation and within six years a complete community—with brick homes, barns, a church, a water-powered grist mill, a tannery and other structures—was erected. Large herds of sheep and cattle were acquired and a measure of prosperity, made possible through communal government, was en-

joyed by the congregation. In February, 1805, they had drafted six "Articles of Agreement" which formally organized them into "George Rapp und Gessellschaft"—George Rapp and his Associates. The document contained the following points:

1. The members renounced all claim to personal property.
2. The members pledged submission to all rules and laws of the congregation.
3. In case any chose to leave the group, no demand would be made for payment or reward for the subscriber or his children.
4. The members were entitled to attend all religious services, all meetings, and were eligible for instruction in the school and church.
5. All the necessities of life—food, shelter, clothing,—would be supplied.
6. In case of withdrawal, property brought in would be restored, without interest, in two or three annual installments.

One additional but unwritten rule evolved around 1806, supposedly not at Rapp's request but through the wishes of the congregation at large. This rule forbade, or at least strongly discouraged, marriage and sexual intercourse. Rapp believed that Adam, as described in Genesis 1:26, 27, was a bi-sexual being and that the female part of him was separated from him as a result of the Fall, which consisted of his discontent with his original state. Sexual intercourse, therefore, was not intended by God and was polluting to man. It could be tolerated in marriage but only for the propagation of the species. However, since the millenium was imminent, there was no reason to have more children because they would be forced to stand in the judgment which was coming. Rapp often preached on this subject and failure to comply with this unwritten rule could result in banishment from the Society. It was a source of grave emotional concern for all, with tragic consequences in some instances.

George Rapp's Harmony Society ("harmonie" meaning the highest possible unity between man and man, and man and God), as it came to be called, was ruled with varying degrees of success according to the principles outlined above. From time to time some of the rules were altered to accommodate unusual circumstances, but the basic outline served as the Society's charter for more than 100 years. Before it was formally dissolved in 1906, the Harmony Society could boast that it had constructed three model communities. Many of the buildings of the Butler County settlement are still inhabited as are those of the Society's second settlement at New Harmony, Indiana, where the Harmonists moved in 1814. The third and final home of the Society—Economy, near Pittsburgh, Pennsylvania—was settled in 1824, and was

a model manufacturing town during the middle decades of the 19th century. Here the Harmonists were the first in the United States to raise silk worms and to manufacture silk cloth. They were active in founding railroads, oil wells, factories, banks, and other industries. One scholar has estimated that the Society may have had assets totalling seven million dollars when it was dissolved in 1906.

George Rapp died in 1847. In eulogizing him the Pittsburgh papers declared him the greatest communist of the age. He had forged a Society which lived by strict self discipline; waited patiently for the Second Coming; and survived the dissent caused by a self-proclaimed Messiah who entered its midst and caused a schism in the membership in 1831. Despite the material prosperity which resulted from the communal association, Rapp remained primarily a spiritual leader who never abandoned his vigil for Christ's return. His last words to those around his death bed were: "If I did not so fully believe that the Lord designed me to place our Society before his presence in the land of Canaan, I would consider this my last."¹

Harmony Society Hymnody

The hymnody of the Harmony Society can be divided into four periods. The first extends from the founding of the congregation in Germany to circa 1805. During this period traditional chorales and pietistic hymns were sung from printed collections. The second period extends from 1805 to 1820. These years saw the creation of a highly sectarian collection of Harmonist hymns which were compiled and sung from handwritten books copied by the individual members. The third period extends from 1820 to 1827. During this period the Harmonist's first printed hymnal, the *Harmonisches Gesangbuch* of 1820, was used. It consisted primarily of sectarian hymns. The fourth period extends from 1827 to 1906. During these years the Harmonists second hymnal, the *Harmonisches Gesangbuch* of 1827, was used. It contained much sectarian material but many of the traditional texts and chorales, which had been left out of the 1820 printing, were printed. It also included a large number of texts from another communal society, the Ephrata Cloister.

Before the Harmonists drafted their Articles of Association and adopted the rule of celibacy there was little need for a sectarian hymnody and hymns from well-known collections of the 18th century were used in their worship services. The services were simple, consisting of prayer, scripture reading, preaching, and hymn singing and the

¹ For further background on the Harmony Society see Karl J. R. Arndt's, *George Rapp's Harmony Society 1785-1847*. Philadelphia: University of Pennsylvania Press, 1965.

hymns were selected primarily from various editions of Gerhard Tersteegen's *Geistliches Blumgartlein*; the *Davidisches Psalterspiel*; and the *Wurtemberg Gesangbuch*. Tersteegen's hymns were particular favorites and an American edition of his book was printed by Christoph Saur of Germantown in 1769. The Harmonists not only liked Tersteegen's hymn texts but also copied his "Erklärung," or confession, reportedly written shortly before his death, onto the covers of their bibles and manuscript hymnals.

The *Psalterspiel* was less pietistic than the *Geistliches Blumgartlein* but was nevertheless very popular among the Harmonists. Like numerous other German hymnbooks, it was eventually printed in America, a version being printed by Billmeyer of Germantown in 1797 and another by Schaeffer and Maund of Baltimore in 1816. The influence of this book upon the Harmonists is indicated by their curious practice of cutting the title pages from their copies and writing "Harmonisches Gesangbuch" on the flyleaves. Even after the Harmonists printed their own hymnals some members clung tenaciously to their *Psalterspiels* and when an accompaniment book was prepared for the 1827 Harmonist hymnal the compiler found it necessary to include a cross reference code which related some of the hymns of the Harmonist book to their respective numbers in the *Psalterspiel* as well as in the *Wurtemberg Gesangbuch*, indicating that all of these were being used simultaneously.

These books, along with a few others of lesser prominence, were used during the Society's formative years. An extreme sectarian spirit, already alluded to above, eventually arose in the Society which led to the creation of a distinctive Harmonist hymnody. Consequently, these earlier collections fell into disuse but were revived to some degree after 1827. Their musical influence, however, remained constant because the tunes used in these books were used to sing some of the Harmonist composed texts.

Although the printed psalters and hymnbooks described above continued in use and were purchased in quantity by the Society through the year 1815, members of the Society began to make hand-written hymnbooks for themselves as early as 1801. These books, in addition to containing hymn texts and religious poetry to be read, were objects of personal artistic expression and were one of the few things which the Harmonists were able to claim as personal property. Most were pocket size, bound in boards and leather, and contained highly decorated title pages with the possessor's name drawn in fraktur, usually in several colors. They were also frequently used to record personal family data, such as birth and death dates as well as other information.

One of the earliest texts to appear in these books is "Kinder Seyd

nun aller Munter," composed by George Rapp in 1806. It is the longest hymn in the Harmonist repertory, having 24 stanzas, and was inspired by the United States government's response to the "Jefferson Petition," a request for land submitted to the government by the Harmonists in 1805. The bill upon which the request depended was defeated by one vote, and Rapp wrote the hymn to give encouragement to the Society which was then growing impatient with the limitations of the land in Butler County, Pennsylvania. A translation of the first stanza reads as follows:

Children be cheeful while the joy of Jesus re-pairs love's inner fuse.
Sunlight appears and light streams, allowing the Spirit's sparks to
stream out of the seed-fields of Paradise.

John Duss, one of the Society's last Trustees, suggested that the word re-pairs ("paart" in the German) refers to the re-pairing of the two sexes into one bi-une being. This is probably correct because a strong movement toward celibacy was begun in the Society at this time.

The tune used to sing this text was "O Wie Selig sind die Seelen," a tune which the Society had sung from the *Psalternspiel* and *Wurttemberg Gesangbuch*. As a text, "O Wie Selig" was dropped, a fate shared by many traditional texts between 1806 and 1827, but its tune was retained and used to sing Harmonist texts.

Another example of this process was the hymn and tune "Wachet auf, ru' uns die Stimme." The text was dropped but the tune was retained to sing a Harmonist text called "Harmonie, du Auserkahren" ("Harmonie, Thou Chosen One"). This text and another, "Harmonie, du Bruderstadt" (Harmonie, city of Brotherhood) which was sung to the tune "Schwing dich auf zu deiner Gott," characterize the intense communal spirit which was reflected in one or more stanzas of most Harmonist-composed hymns. A special favorite of the Harmonists was a text and tune drawn from a popular source: "In diese Heil'ge Hallen," which was adapted from Mozart's *Die Zauberfloete*.

Prose-Poetry of the Hymnals

Many of the texts of the manuscript hymnals show the influence of the Enlightenment. They are often in common language and are more like prose than poetry. Often there is a conspicuous absence of Christology in the texts and a strong emphasis upon moral duty and virtue. Many are concerned with the dignity of man, the duty of self-improvement, the nurture of the body and the love of trees and flowers. Behind all of this was a hope, not of a later life in heaven but of a better life here on earth. A letter from George Rapp to his adopted

son Frederick, dated April 8, 1824, clearly shows Father Rapp's thinking on this subject.

Most religious people busy themselves with conditions after death; as for us there stands before our eyes, a great structure to which all ages have contributed; now it is our turn to take an active part in this building of mankind until the Lord will come again to distribute the reward. That is our first duty, rather than dreaming about eternity.

Many of the members of the Society wrote religious texts, but it is difficult to determine the authorship of the hymn texts because few sources bear the authors' names. The greater percentage of the texts appear to have been written by three men prominent in the spiritual and cultural affairs of the Society: Father Rapp; his adopted son Frederick (d. 1834); and the Society's physician, Dr. Johann Christoph Mueller (1777-1845). The elder Rapp's texts generally concern brotherhood and the theological aspects of the Society. Frederick's texts are usually about friendship and are in a lighter vein than those of Father Rapp. A typical example of Frederick's texts is "Freut euch ihr Kinder" (Children be joyful).

Of the three men, Dr. Johann Christoph Mueller was most caught up in the thinking of the Age of the Enlightenment. He pursued many professions within the Society: physician, botanist-pharmacist, school teacher, printer, and director of the orchestra. For the latter he compiled an impressive repertory which by 1831 totalled more than 300 pieces. His earliest hymns were written in 1816 and show an obsession for flowers, the joys of rural living, charity, and in his earliest hymn (*Durch Zerfallne Kirchen Fenster*) a strange preoccupation with the thought of death. In his later texts he reveals an intense interest in astronomy and classic symbolism. Mueller frequently wrote his own hymn tunes and these were used extensively with other texts in the Society's hymn repertory.

Comparatively few of the Harmonist-composed texts were set to original music and tracing the melodies to their original sources is often very difficult. Some, according to Jacob Henrici, one of the Society's last Trustees, were acquired in a rather curious way. Various members sang folk tunes to Mueller who wrote them down as accurately as he was able, and then matched them with appropriate texts. This often resulted in irregular phrases and curious intervals and the final tune sometimes bore little resemblance to its original form. The majority of the tunes in use between 1811 and 1827, nevertheless, have an unmistakable German folk style and are in dance and march meters.

The growing collection of Harmonist hymns became difficult to manage in manuscript form and in 1820 the Society contracted an

Allentown, Pennsylvania printer, Heinrich Ebner, to print their first *Harmonisches Gesangbuch*. The book contains 196 hymns and an "Anhang" (supplement) of 58 more. The "Vorrede" states that "... everything in books and poetry which admonishes and edifies is material which can be used to become familiar with the name of the Lord." Further, it states that the mind should be concerned "... next to morality and religion, with nature," and that the poetry contained in the book reflects "... feeling, consideration, education, and experience." The last paragraph states that the supplement is for use with young people "to sing and to use with music because in developing the minds of youth, music is useful and necessary" (nützlich und nöthig). A characteristic hymn from the supplement is the following:

Der Apfel Baum prangt schön und weiss auf zart begrasster Haide:
Der Wonne-Ruf des schönen Mays weckt uns zur sanften Freude.

It is a "nature hymn" with some allusion to the joys of communal living. The rhyme scheme is curious by ordinary standards but not uncommon among the Harmonist texts.

Another text with a Harmonist doctrinal message (probably written by George Rapp) is "Was ist dieses für ein Feuer." The first stanza is given here:

Was ist dieses für ein Feuer, das dich so ausbrechen heisst;
Ist dir wohl das Fleish so Theuer, das dich noch so lüstern heisst;
Bist du eines Menschen Braut, dem du dich zu Lust vertraut.

The text is a rather blunt message concerning celibacy and, according to Trustee Duss, some of the members found it offensive and it was seldom used after Father Rapp's death.

Many of the texts of the 1820 hymnal reflect an intense interest in occultism and theosophy. Texts addressed to Aurora, the Roman goddess of the dawn; Flora, the goddess of flowers and spring; and Sophia, the spirit of wisdom in Hebrew and Hellenic philosophy, are common. Hymns addressed to these figures occur primarily in a section of the hymnbook called "von der Wahren Weisheit." It is interesting to note that among all the melodies in Zahn's exhaustive collection of chorale melodies and in Albert Knapp's *Evangelischen Liederschatz* (1837), a two-volume collection of German hymn texts, none are addressed to these figures of classic literature and poetry. The *Davidisches Psalterspiel* contains one text which uses the name Sophia in its title and immediately following the name, in parenthesis, is given "O Weisheit," showing that the compiler felt the need to clarify the term.

A second supplement was added to the 1820 *Harmonisches Gesangbuch* sometime in 1822. The addition was printed not by Ebner of

Allentown but by Johann Herman of Lancaster, Ohio. Herman printed a newspaper called the *Ohio Adler* to which the Society subscribed. There is no indication as to why the printing job was given to Herman and not to Ebner although examination of the Ebner printing reveals a great number of printer's errors. In any case, the new supplement contained a number of hymns pieced together from various printed sources.

One hundred and ninety-three tunes were used to sing the hymns of the 1820 *Harmonisches Gesangbuch* and of these one hundred and fifty-eight were either Harmonist-composed or were folk and popular songs of the day. A prominent performance feature in many of these is the use of antiphonal groups, a technique especially favored for ceremonial occasions such as the Liebesmahl (Lord's Supper) and the Harmoniefest, a feast held in February to commemorate the organizing of the congregation into a communal society. Antiphonal singing would have been particularly effective because men, women, boys, and girls were seated in different places in the church and numerous hymns have indications for antiphonal performances alternating these groups.

Hymnal of 1824 and 1827

Early in 1824, or possibly late in 1823, the Harmony Society acquired a printing press. Dr. Mueller was put in charge of its operation. The purpose of getting the press was to print George Rapp's "Thoughts on the Destiny of Man," a philosophical treatise based largely upon the writings of Johann Herder. Rapp's work was printed in both German and English. Before printing it Mueller acquainted himself with the press by printing an experimental collection of hymn texts and religious poetry called *Eine Kleine Sammlung Lieder als Erste Probe der Anfängen Druckerey Anzusehen* (Harmonie, Indiana: 1824). It was a small collection of 84 texts most of which were in prose and were written by members of the Society. This was later bound with a larger collection of religious poetry written by members of Society and printed by Mueller at Economy in 1826. The title of the volume was *"Feurige Kohlen der Aufsteigenden Liebesflammen im Lustspiel der Weisheit"* (Oekonomie: 1826). Both of these collections are insignificant as far as Harmonist hymnody is concerned but they prepared Mueller for the crowning achievement of his compiling and printing career, the *Harmonisches Gesangbuch* of 1827.

The title page and foreword to the 1827 book are identical to those of the 1820 printing made by Herman and Ebner. The contents and organization of the two books differ greatly however. More than fifty tunes and texts which had been printed in 1820 were not included in this book. Conversely, approximately two hundred and ninety texts

and more than sixty tunes were added. The most remarkable feature of the book, however, is the order in which the five hundred and eighteen texts were printed. They are arranged, not within topical sections as was the 1820 printing, but in alphabetical order of first lines.

Other changes are also apparent. There is more emphasis upon Christ and a Trinitarian theology. The topic "Von Himmel und Himmelischen Jerusalem" which appeared in 1820 was changed to "Die Kirche Christi und Ihr Herrlichkeit." The headings called "On the nobility of man" and "On man's misery and corruption," were deleted and a new topical division "Lob und Dank Lieder" is added. This section contains nineteen hymns of praise all but two of which had not been used previously. Much of the nature emphasis remained but there is a noticeable softening of the sectarian exclusiveness.

An interesting example of the Harmonist's extra-religious interests in the late 1820's is characterized by their adoption of forty-three texts from the *Turtel-Taube*, a hymnbook printed by the Brotherhood of the Ephrata Cloister in 1747. Examination of the hymnody of the Ephrata Cloister, including the famous *Paradisische Wunderspiele*, shows that although the texts were adopted by the Harmonists, the music of Ephrata had on influence whatever upon their hymnody.

An additional change in the 1827 hymnbook can be seen. In the 1827 printing, two hundred and sixty-one texts, more than one half the contents of the book, were sung to tunes which had been used in the *Württemberg Gesangbuch*, the *Davidisches Psalterspiel*, and other printed collections. The 1820 collection matched only one hundred and twenty-two of its texts with traditional melodies. In preparing an accompaniment book for the 1827 book, Dr. Mueller relied heavily upon Justin Knecht's *Vollstandiges Wurttembergisches Choralbuch* (Stuttgart; 1816), a collection of 267 chorale harmonizations set in four parts with texts and figured bass. It contains most of the chorale tunes used to sing the texts of the 1827 *Harmonisches Gesangbuch*.

The *Harmonisches Gesangbuch* of 1827 remained in use from the year of its printing until the Society was dissolved. It was reprinted unchanged in 1889. Despite the later changes and additions described above, most of the Harmonist hymns remained sectarian in purpose and style and few, if any, have sufficient universal appeal to make them useful today.

In conclusion, the Harmonist hymn repertory is interesting for what it does not include as much as for what it does. Martin Luther's translation of the Bible was widely used by the Harmonists, but his hymn, "Ein' Feste Burg," was not used in the manuscript or printed hymnals of the Society. Another curiosity is that there is not a single piece by J. S. Bach in the entire Harmonist music collection. Finally,

a curious deletion was made in the 1827 printing which raises some interesting questions. The tune "Alle Menschen müssen Sterben" which was used ten times in the 1820 *Gesangbuch* was dropped from use in 1827. Was the objection to it a musical one? It seems unlikely that it was, for Henrici included it in his accompaniment book prepared around 1850. The most plausible reason appears to be that George Rapp, who was convinced that he would live to bring his holy Society into the presence of Christ, objected to the title, "All men must die."

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475 RIVERSIDE DRIVE, NEW YORK, N.Y. 10027

NOTICE

The Annual Meeting of the Hymn Society of America in 1972, our 50th Anniversary year, will be held on Saturday, May 6th and Sunday, May 7th. The Saturday meeting will be held at the Fifth Avenue Presbyterian Church, 5th Avenue and 55th Street, New York City. In addition to the business, there will be lectures by prominent hymnologists and some exhibits. The Anniversary Luncheon will be at 12:30.

On Sunday, May 7th, there will be a Hymn Festival at St. Bartholomew's Church, Park Avenue and 50th Street at 4 o'clock.

We trust you can attend. If you are so planning, please let Mrs. Williams (Hymn Society of America, 475 Riverside Drive, New York, N. Y. 10027) know as soon as possible. It is necessary that we know about how many will be in attendance at the luncheon, (\$2.50).

Book Reviews

Worship Hymnal, published by the General Conference of the Mennonite Brethren Churches of Canada and the United States; Christian Press, Winnipeg 5, Manitoba, and Mennonite Brethren Publishing House, Hillsboro, Kansas 67063: 671 pages, 1971.

Here is a well-organized, excellently printed, and comprehensively-compiled hymnal "for everyone." Though it is produced by one of the smaller denominations on the American continent, it is a hymnal that can be used advantageously by practically any church, whether that church considers itself "conservative," "liberal," or "middle of the road": it has an excellent selection of both hymns and "worship aids" for every Christian.

Most of the "standard hymns" of American Protestants are to be found in this volume of 678 texts and tunes. But there are also a large selection of the best of the gospel songs, some excellent texts and tunes long familiar to Mennonites but denied to most other churchmen, a goodly number of hymns written in the 20th century, and some songs and hymns for youth, children, and the "guitar group."

Among those who are well represented in the best of gospel songs—either as authors or music composers—are Fanny Crosby, Philip P. Bliss, William B. Bradbury, Elisha A. Hoffman, William J. Kirkpatrick, Robert Lowry, James McGranahan, Ira D. Sankey, Lowell Mason, George C. Stebbins.

Of the more modern texts of hymns, nineteen are from compositions published by the Hymn So-

ciety of America. The writers of these hymns include: Edna A. Lambert, Edward K. Ziegler, Ruth Elliott, E. Urner Goodman, Frank L. Cross, Albert F. Bayly, Moir A. J. Waters, Carlton C. Buck, Carol McAfee Morgan, William W. Reid, Lois H. Young, Jean Edwards Learn, H. Glen Lanier, Henry Hallam Tweedie, M. Elmore Turner, W. Nantlais Williams, Thomas C. Clark.

The hymns of Hymn Society of America origin are in the classifications (generally new in Mennonite hymnals) of thanksgiving, stewardship, Christian service, children's hymns, hymns for youth, social welfare, Christian nurture, national life, hymns on the Christian ministry.

Music for the Holy Eucharist and the Daily Office: Composed and edited by Mason Martens. Distributed by The Church Army of the U.S.A., 815 Second Ave., New York, N.Y. 10017.

The book contains "Trial Services in Contemporary Language," for all parts of the Holy Eucharist (Second Series) and the Daily Office (Second Order) needed by choirs and congregations as well as setting for twenty-three Psalms. The settings are for the most part simple ones for the congregation, and are unaccompanied, but may be accompanied by the organ or guitar. Since there are no musical indications, one is left to use his own talents to devise suitable ones. This offers a challenge since the melodies range from plainsong, the 16th and 17th centuries, to modern idioms including folk melodies.

The collection is the first of its kind for the Episcopal Church and some sections are also of use in both Catholic and Lutheran churches. Since this is a trial edition but written by a person who has good technical and practical experience in church music, it is deserving of serious consideration as fitting new material for present liturgical texts. The early section of the book uses large notes and bold face type which makes for easy reading. The second half, the Psalms, is no doubt for practical reasons given in smaller type, but might offer a problem in choir use; yet it will undoubtedly serve the present purpose.

Hymnic News and Notes

Services at interment for Miss Nancy Byrd Turner, 91, were held at Cedar Hill Cemetery, Madison, Virginia, September 7, 1971, with Edward M. Gregory, vicar of St. Peter's Episcopal Mission, Richmond, conducting.

Miss Nancy Byrd Turner, Virginia's poet of romantic perfection, was buried beside her sister and brother, Miss Bessie Turner and Thornton Harrison Turner, and her mother and father, Nancy Harrison and the Rev. Byrd Thornton Turner who was rector, 1911-1916, of Piedmont Church, Madison, and Grace Church, Standarsville.

Poet, editor, and lecturer, Miss Turner's career spanned more than 70 years. In 1916 she joined the staff of *Youth's Companion* in Boston and two years later became editor of its children's page. Her poems appeared in many national magazines, including the *Atlantic Monthly*, *Harper's*, *Ladies Home Journal*,

Good Housekeeping, *Scribner's*, *Century*, *Delineator*, *Woman's Home Companion*; her words were also published in England and Canada. Some of Miss Turner's lyrics were set to music, others appeared on greeting cards. She began writing poetry at the age of four. She wrote for many church papers, and some of her poems appeared in several hymnals.

She was author of two poetry collections and collaborated on a biography of Mary Ball Washington, written for children. Miss Turner modestly never claimed to be a major poet, although reviewers praised her work. Her flawless techniques in the classical mode made her a poetry lover's aesthete, and a flair for whimsy, with benign human sympathy, earned her a child's delight.

The Divinity School of The Protestant Episcopal Church in Philadelphia announces that it recently acquired for its library the personal collection of books and music of the late Rev. Charles L. Hutchins, D.D., important American Episcopal hymnologist of the late nineteenth and early twentieth centuries. Dr. Hutchins' contributions to Church music came at the time the Episcopal Church, like many American churches, was moving from the use of hymn books with only authorized texts to hymnals with authorized tunes as well.

Dr. Hutchins' personal library of many hundreds of items bound into two hundred and eighty-eight physical volumes provides a primary resource for understanding movements in church music of his time.

The collection was acquired by The Divinity School from Roger Butterfield, antiquarian bookseller of Hartwick, New York.

Born in 1838 in Concord, N. H., Dr. Hutchins died near his birthplace in 1920. Dr. Hutchins was ordained an Episcopal priest in 1865. He served churches in New York and Massachusetts. During his career he edited and compiled several hymnals and such other works as Annotations of the Hymnal, The Church Hymnal Book of Chants, Carols Old and New, and the music periodical The Parish Choir published from 1874 to 1919. The collection of books and music acquired by The Divinity School is that assembled by Dr. Hutchins during his long career.

A new course—"Music of Hebrew Culture"—will be offered at the University of Miami School of Music starting in February, 1972. The course is being offered as a part of the recently approved Jewish Studies Program on campus. Instructors will be Dr. Raymond Barr of the UM music literature department and Mrs. Edith Gold, a Jewish music specialist and an area music reviewer.

Inadvertantly, the name of the reviewer of the "Hymnal for the Protestant Methodist Church" (Stuttgart) was omitted from *The Hymn* of October 1971. This excellent review was written by Professor Harry S. Eskew, of the faculty of New Orleans Baptist Theological Seminary.

Three new hymns appear on pages 17 and 18. The Rev. Chester E. Custer is a staff member of the Board of Evangelism in the United Methodist Church, Nashville, Tenn. The Rev. Frank von Christierson is minister of the First Presbyterian Church of Roseville, California. The late Rev. Edward Leslie Wood (1913-1969) was a minister of the New York Conference of the United Methodist Church; he was a district superintendent for a term, and at the time of his death was pastor in Pleasantville, N.Y. Often, in connection with sermons and observances, he wrote verse—but did not publish it. At his death, a group of associates chose 37 of his hymns and poems and published them under the title "A Selection of Poems by E. Leslie Wood." "O thou who givest the good earth" is from this collection.